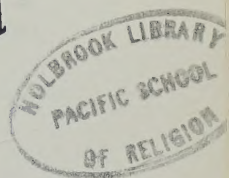


# The Hymn

JANUARY 1968



## *All People That on Earth Now Dwell*

(Note: In the 16th century, William Kethe wrote this famous hymn based on Psalm 100. Some of the expressions of that day seem incongruous to modern ears and minds. Benjamin Caulfield has given *The Hymn* permission to quote his slightly revised wording.)

1. All people that on Earth now dwell  
Sing to the Lord with cheerful voice;  
Serve him with joy, his blessings tell;  
Come all before him and rejoice.
2. Know that the Lord is God indeed;  
Without our aid God fashioned man;  
We are his people; we have fed  
From pastures where fresh waters ran.
3. O enter then his gates with praise,  
Approach unto his courts with joy;  
Laud, bless, and thank his Name always,  
For praise is seemly to employ.
4. To all, the Lord our God is good;  
His mercy is forever sure;  
His truth at all times firmly stood,  
And shall from age to age endure.

## Anniversaries of 1968

HERE ARE "anniversaries" occurring in 1968 that one may wish to observe with hymn festivals—or just the singing of one or two hymns at a commemorative service:

425th birth year of William Byrd

425th anniversary of *Genevan Psalter of 1543*

375th birth year of George Herbert

375th anniversary of the *death* of William Kethe

350th birth year of Johann Franck

300th anniversary of publication of *Praxis Pietatis Melica*

275th birth year of Robert Seagrave

250th birth year of John Cennick

225th birth year of Anna I. Barbauld

200th birth year of Johann G. Nageli

175th anniversary of the *death* of John Hatton

175th birth year of Henry F. Lyte

175th birth year of William Havergal

150th birth year of Arthur Cleveland Coxe

150th birth year of Henri F. Hemy

150th birth year of Elizabeth P. Prentiss

150th birth year of Edward J. Hopkins

150th birth year of John Mason Neale

150th birth year of George Duffield, Jr.

150th birth year of Charles F. Gounod

150th birth year of Thomas T. Lynch

125th birth year of Spencer Lane

125th birth year of Joseph Y. Peek

125th birth year of Bradford Torrey

125th birth year of Edward Husband

100th birth year of Henry Hallam Tweedy

100th birth year of Laura S. Copenhaver

100th birth year of E. Cuthbert Nunn

# The Hymn

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# Go to Dark Gethsemane

JAMES MONTGOMERY

STEPHEN SHARP

*Moderately slow*

1. Go to dark Geth - sem - a - ne, Ye that feel the  
2. Fol - low to the Judg - ment hall, View the Lord of

tempt - er's power; Your Re - deem - er's con - flict see,  
life ar - raigned; Oh, the worm - wood and the gall!

Watch with him one bit - ter hour; Turn not from his  
Oh, the pangs his soul - sus - tained! Shun not suff 'ring,

griefs a - way, Learn of Je - sus Christ to pray. A - men.  
shame, or loss; Learn of him to bear the cross.

3. Calvary's mournful mountain climb; 4. Early hasten to the tomb,  
There adoring at his feet, where they laid his breathless day;  
Mark that miracle of time, All is solitude and gloom;  
God's own Sacrifice complete; who hath taken him away?  
It is finished, 'hear him cry; Christ is risen! - He meets our eyes;  
Learn of Jesus Christ to die. Savior, teach us so to rise.

# Hymns of the English Primers

SISTER BENEDICT J. DONAHUE

PRIMER as a book title was in use long before the sixteenth century English Reformers applied it to the vernacular translation of the well known *Book of Hours*. The Primer was a beginner's book, a child's book, but generally carried the connotation of religious instruction. Bishop Hilsey reasons on the name of the book in the Prologue to his Primer of 1540.

It . . . was called primer, because (I suppose) that it is the first book that the tender youth was instructed in. And in this primer were contained a great number of vernacular prayers.

Others think the book is named for the hour of Prime. Since the word Prime and Hour are used interchangeably in Latin, it is more logical that this is the origin.

In other accounts the word indicates a prime worth; this was regarded as the layman's most precious book, therefore called Primer. Primers are recorded in early church inventories, and the value of these books is obvious when they appear as cherished objects in wills and documents. The documents also describe the Primer in a variety of forms, some were made to be carried about and equipped with a shoulder strap. Bindings, illuminations, woodcuts, and other plates outline a personal taste in art from the twelfth century to the Renaissance.

Adequately to describe the typical Medieval and Renaissance primer it is necessary to account for its association with the *Book of Hours*. The Prophet says, "Seven times in the day I have given praise to Thee," and "At midnight I arose to give praise to Thee." In this passage of Scripture the sanctified hours have their roots: Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. To the Christian this was a prayerful extension of the Mass throughout the day. While clerics, priests, monks, and specially dedicated persons were expected to say this lengthy office, lay people were encouraged to imitate the practice by commemorating the hours with fewer and easier-to-read psalms and hymns. For those who found reading difficult

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the same daily prayers replaced the complicated cyclic divine office. This modified version came to be called the Little Office of the Blessed Virgin Mary.

### The Little Office

This Little Office is the essential element of the *Book of Hours*: it gives the book its name. The Little Office is often thought to be drawn up by Peter Damian (d. 1072), but it is older than that. Edicts of Popes Gregory III and Zachary refer to it in the sixth century as does the Council of Claremont of 1096.

While the Little Office is included consistently, the remainder of the *Book of Hours* could vary. Usually zodiacal predictions were included with the church calendar, a canon for letting blood, references to the Sibylline prophecies, litanies, other cursus on the divine hours dedicated to the Passion of Christ, the Holy Spirit, or for the dead, and many other prayers and hymns. Hymns are not the most essential part of the Divine Office, and in some plans they are almost non-existent. Therefore, it is reasonable to expect that they will be less important in the Primers than prose prayers.

The Reformation brought about a change in the *Book of Hours*. First, rubrics appeared in English, and some titles of prayers and psalms were also translated. Finally well-known prayers and hymns were given in the vernacular. An increased desire for a vernacular Bible secretly brought many long and freely translated scriptural passages into print. In fact, the Reformation mind concerning prayer is clearly outlined in the progressive steps from the Latin *Horae* through the printed Primers to the *Book of Common Prayer*.

Since the Sarum Use was the most popular in England, most of the Primers followed its plan, but a few were based on York and Hereford. Most of the early service books were printed on the continent, either in Paris, Rouen, or Antwerp.

### The Hymns

The hymns of the Primers can be classed in two general groups: Office hymns, adapted or translated, and hymns of personal piety which are often sentimental. Since the Little Office of the Blessed Virgin is the essential part of the book, it follows that many of the hymns are Marian in character. In the English-Latin Primer of 1538 there are six prominent hymns: *Salve Regina* (Hail Queen) written with hymn verses, *Gaude virgo* (Rejoice, Virgin), *Gaude flore* (Rejoice, flowers), *Stella coeli* (Star of heaven), and the non-Marian hymns, *Conditor coeli et terra* (Creator of heaven and earth), and *O Bone Jesu*

(O Good Jesus). In an earlier printed book of 1497 there is the *Ave Maris Stella*, (Hail, Star of the sea), *O Gloriosa Domina* (O glorious Lady), and the hymn for Prime, *Veni Creator* (Come Holy Spirit). The number of hymns is not consistent, but these mentioned above are generally present.

The Primers of 1502 and 1510 appear with English rubrics, yet the hymns remain in Latin. One from 1529 uses the *Ave Verum Corpus* (Hail, true Body) at the elevation of the Host at Mass. Another, 1531, similarly used the *O Sacrum Convivium* (O Sacred Banquet). The *O Bone Jesu*, a highly regarded eucharistic hymn, originally an antiphon in a pre-Tridentine votive Mass, was also included.

Primers of the York rite have many hymns identical with Sarum and a few additional ones. The *Ave Regina caelorum* (Hail, Queen of Heaven) with hymn verses appeared earlier in York than in Sarum. Hymns of the York Primer resemble those found on a pastedown of 83 lines in English eight-syllable verse written in Northern dialect. They are of moral and religious character. These lines are the classification of vices given in the York Primer and closely resemble the hymn content of that book: "*In Obedience, Impaciencia, Murmuracio, Tristicia, Langor, Desperantia.*" Most York hymns are in Latin with English occasionally appearing in titles. The *Prime de Cruce* (Prime for the Cursus on the Holy Cross) hymn is *Hora Prima ductus est*.

A little Rosary supplement to the *Ave Maria* becomes a responsorial type hymn.

Suscipe rosarium  
Virgo deauratum  
Jesu per compendium  
Vita decoratum. *Ave Maria*

Receive, O maiden, the gilded  
rosary, the life of Jesus is  
viewed by an honored compen-  
dium. *Hail, Mary.*

Quem virgo carens vicio  
De flamine concepisti  
Dum gabrieli nuncio  
Humillime consensisti. *Ave Maria*

Maiden free from sin, you  
conceived Him by the Holy Spirit  
to the messenger, Gabriel.  
*Hail Mary.*

There is no music noted in the Primers, and yet there is proof that the psalms and hymns were sung. For instance, the mode of the psalm is often indicated. Likewise a document from the Record Office of Langham, a small place on the borders of Essex and Suffolk voices the complaint of townspeople against a lay bell ringer who turned a group of maidens out of the church on Ascension Day 1534, who were singing Matins from an English Primer. His objection was not against the vernacular but that private prayer was unlawfully assuming the status of public worship.

## Carols and the Primers

Carols of this period often found their way into English service books. The manner in which responsorial type suffrages and carol forms were devised from well-known hymns and prayers indicate both group recitation and singing. The following interpolation appears in several Primers of 1520 and 1532.

*Ave* fuit prima salus  
Qua vincitur hostis malus  
Remordet culpa noxia  
Juva nos *Ave Maria*

*Ave* was the first greeting by which  
the wicked enemy was conquered.  
Harmful sin takes hold.  
Help us. Hail Mary.

*Maria* dum salutaris  
Ab angelo sic vocaris  
Nomen tuum demonia  
Repellit *Ave Maria*

Mary, saving one, so you are  
called by the angel  
Your name drives away demons.  
Hail Mary.

Gratia. . .

Grace. . .

These texts do not fit the usual melodies for the Office hymns but more likely were sung to folk-like tunes which the Gregorian chant scholar, Dom Pothier, insists were the layman's church melodies. In later books the Latin text of the *Ave Maria* is retained and the added verse is in English. The *Salve Regina* is likewise found with such interpolations.

Responsorial chants of the *Invitatory* might have inspired the following, in which the Gospel of the Annunciation is troped with the *Ave Maria*.

Missus est Gabriel angelus ad Mariam Virgine desponsatam  
Joseph annunciens verbum  
*Ave Maria gratia plena dominus tecum*  
Missus est Gabriel angelus and Mariam virginem  
*Ave Maria gratia plena dominus tecum*  
Missus est Gabriel  
*Ave Maria gratia plena*  
Imperatrix reginarum  
*Dominus tecum*

The Primer of John Marshall, 1535, is one of the earliest books to show the influence of the Reformation. The long Preface emphasizes the worship of saints, saying, "Right doubtful that all Latin saints are really so." It also mentions prelates who falsify the word of God by incorrectly attributing scriptural passages to the

Blessed Virgin. *Stella coeli* is cited as an example! Later Primers contain fewer hymns in honor of the saints and more from the Divine Office.

The *Te Deum* is consistently included in the Primers. Associated with the Office and also with the processions, it attained the distinction along with the Litany of being the first official translation to actual service music.

Grafton and Whytechurch, printers to the King in 1545, identify their Primer as a Reformation book by the line, "From the tyranny of the Bishop of Rome . . ." The Prime hymn is the *Rector Potens verax Deus* in the following translation. (It is used for the hour of Sext in the modern office).

Mighty ruler, God most true  
Which dost all in order due  
Morn with light illumining  
Noontide with heat garnishing  
Quench the flames of our debate  
Soul and noisesome heart abate  
Grant unto our body health  
To our hearts true peace and wealth.  
Let tongue and heart, strength and sense  
Command thy magnificence  
Let thy spirit of charity  
Stir us all to worship Thee, Amen.

Compline uses the *Rerum creator omnium* with the following English version. (This is used for the hour of None now.)

O Lord the maker of all things  
We pray Thee now in this evening  
Us to defend, through Thy mercy  
From all deceit of our enemy.  
Let us neither deluded be  
Good Lord with dream or fantasy  
Our heart waking in Thee thou deep  
That we in sin fall not in sleep.  
O Father through Thy blessed Son  
Grant us this, our petition  
To whom with the Holy Ghost always  
In heaven and earth be lauded.

At the same time Cranmer and Henry VIII were both dissatisfied with the efforts of Bishop Hilsey and Marshall for their harsh invectives against Rome. The King wanted the people to have an

English hymnal and Cranmer intended to translate all the hymns of the *Processionale*. Before he accomplished his task the liturgy was so changed that there was no place for this processional music. Cranmer's efforts aimed at clarity, simplicity, and participation. In a letter he gives a clue for the delayed translation of the hymns:

. . . As concerning the *Salve festa dies* the Latin motes, as I think is sober and distinct enough; wherefore I have travailled to make the verses in English, and have put the Latin note unto the same. Nevertheless they that be cunning in singing can make a much more solemn note thereto. I made them only for a proof, to see how English would do in song. . . .

Here Cranmer refers to the *Te Deum* and the *Litany of All Saints* which he and Merbecke had just completed. King Henry's Primer was to replace all other books of this kind. Wriothesley records the introduction of this book. He says:

1545. Also this month (June?) the King's Majesty set forth new Primers in English and all Latin which should be used through his realm and none other, as appeareth by his injunctions set forth within the said Primers.

This book acknowledged Henry as leader of the church, rejected Papal authority and marks the line of separation between Roman Catholic and Protestant publications. The contents, except for this point, remain about the same in all early Primers. In spite of the King's desire a variety of books continued to be published and the Sarum influence continued until the *Book of Common Prayer*. During the reign of Queen Mary older publications reasserting Roman authority were brought out. The vernacular remained in progress, however. The following is from a Primer of 1555. It is an English *Salve Regina*.

Hail queen, Mother of Mercy  
 Our life our sweetness our hope  
 All hail, unto Thee do we cry  
 Which are the banished children of Eva.  
 Unto Thee do we sigh, weeping and wailing  
 In this vale of lamentations,  
 Come therefore our patroness,  
 Cast upon us those pitiful eyes of thine.  
 And after this our banishment  
 Show unto us the blessed fruit of thy womb Jesu.  
 O Merciful, O holy, O sweet Virgin Mary.

The variety of translations continued on until the reign of James I

when the reformed Primer of Henry was resumed. A book titled *Primer or Office of the Blessed Virgin Mary* in Latin and English according to the "reformed Latin with like graces privileged." was printed at Antwerp by Arnold Conings in 1604. Like an echo of the early Reformation the Prologue gives a corrective note on Scriptural exegesis. Directness is preferred to pleasing sounds.

Hymns in the Office, as also those for the whole year are so turned into English meter, as that they may be sung unto the same tunes in English that they bear in Latin. . . .

Here the *Te Lucis* of Compline reads:

Before the lightsome day expire  
All things creator we require  
That of thy wonted clemency  
Thou keep us in thy custody.

Let dreams from us pass far away  
And mighty fantasies decay  
Our enemy likewise restrain  
Lest that our bodies foul remain.

Almighty Father this accord  
Through Jesus Christ our loving Lord  
Thee which in all eternity  
Reigns with the Holy Ghost and Thee. Amen.

This is not a product of Cranmer's followers for the litany oration reads, "Oremus pro Pontifice nostro. . . ."

In its final maturity the reformed Primer included almost all the important Office hymns indicating the layman's wide acquaintance with the liturgy. Titles given below from the Primer of John Heighman, London, 1621, are representative of the seventeenth century Primer. Titles are in Latin, texts in English. Probable sources are included.

Gregory the Great (d. 604)

*Lucis Creator optime*—O best Creator of the light.

*Immense coeli Conditor*—Great Maker of the Heavens wide.

*Telluris ingens conditor*—Great maker of man's earthly realm.

*Caeli Deus sanctissime*—O Holy God of heavenly frames . . .

*Magnae Deus potentiae*—O God whose forces far extend. . . .

*Audi benigne conditor*—O Merciful creator hear. . . .

Ambrose of Milan (d. 397)

*Jesu corona virginum*—Jesu our prayers with mildness hear of a holy woman. . . .

Sedulius (5 c.)

*Hostis Herodes impie*—O Herod wicked enemy.

Prudentius (d. 405)

*Salve Flores Martyrum*—Hail you that are the flowers . . .

Paulus Diaconus (d. 799)

*Ut queant laxis resonare fibris*—That we thy servants may with joy declare. . . .

Venantius Fortunatus (c. 600)

*Vexilla regis prodeunt*—Now forth the kingly banners go. . . .

Rabanus Maurus (d. 956)

*Veni Creator spiritus*—Creator Holy Ghost descent . . .

*Sanctorum meritis inclyta gaudia*—By help of Saints, come let our tongues relate . . .

*Christe redemptor omnium conserva*—Christ our redeemer be thou pleased . . .

Hermanus Contractus (d. 1054)

*Salve Regina*—Hail, Holy Queen . . .

Thomas Aquinas (d. 1274)

*Pange lingua gloriosa*—Sing thou my tongue with accent clear . . .

Miscellaneous

*Christe redemptor omnium, ex Patre*—Christ whose redemption all doth free . . . (6 c.)

*Ad caenam agni providi*—Now at the supper of the Lamb (6 c.)

*Jesu nostra redemption*—O Jesu who our souls dost save. (9 c.)

*Exultent caelum laudibus*—With praises do the heavens rejoice . . . (9 c.)

*Ave Maris Stella*—Hail Star of Ocean guiding . . . (12 c.)

Many musicians set hymns of the Primers to music. One of the earliest who used the Primer as a basis is John Amer. His *Sacred Hymns* of 3, 4, 5 and 6 parts was written for the Cathedral Church at Ely and printed by Edward Allde in London in 1615.

The Primer struck a deep note in the hearts of the people and interest in the hymns continued long after the Reformation. John Austin in the *Ancient Way of Offices* (1668) carried the tradition into the nineteenth century.

# Prophets with Guitars

LINCOLN B. JUSTICE

*"I will pour out my Spirit on all flesh and your sons and your daughters shall prophesy" Joel 2:28.*

IT may have sounded strange to hear teen-age rock music coming on a Sunday morning from the little Methodist Church in Edgar, Nebr., but if it did, no one expressed the slightest bit of surprise. The surprise for me came when an 80-year-old great-grandmother said, as she shook my hand, "I never listened much to that kind of music before, but you know, I kind of like it."

The sermon that morning had been devoted to listening to recordings of such popular singers as Simon and Garfunkel, Peter, Paul & Mary, Pete Seeger, Bob Dylan, and others. Some local young people had consented to sing along with the records. I had hoped to get a local group with guitars but none was available. The words of the songs were printed in the bulletin and, to make the operation easier, the songs had been transcribed on tape. Before each number I gave a few words of interpretation.

My purpose was to show that God is speaking in every age through His prophets and that He speaks in the language that people understand. Today some of God's prophets are found among the popular folk-rock singers.

However, I would not have said this a year or two ago. As a serious student of classical music, I had never listened to the "popular junk," as I called it. Then, John Shimko, a teen-age boy, came to live in our parsonage. In trying to understand him I began to listen to his kind of music. I began to catch a phrase here and there in a few of the songs that sounded strangely familiar. Where had I heard the harsh reality expressed in Bob Dylan's announcement that "the order is rapidly fading; the first one now will later be last; for the times they are a changin'." These words reminded me of what Jesus said once, "Many that are first will be last and the last first" (Mark 10:31). Then I began to listen more intentionally.

What prompted me to try to turn this teen-age music into a sermon? I have had a growing dissatisfaction with the effectiveness of the

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*The Rev. Lincoln B. Justice is pastor of First Methodist Church, Humboldt, Nebraska. This article is reprinted with permission from Christian Advocate, Aug. 24, 1967. Copyright 1967 by The Methodist Publishing House.*

conventional sermon. When laymen are honest, they confess how many "mental coffee breaks" they take out of the sermon and how little of what is said they can remember or apply. With all the modern techniques of communication that are available, why do we seem to think that a "sermon" must be a monologue to a silent audience?

Certainly Jesus and the prophets used a variety of methods. Why shouldn't a sermon be in the form of dialogue with questions or be illustrated with color slides or cartoon drawings (such as *Peanuts*)? Why should people listen in silence with no verbal response? Why not make use of drama and modern music?

When I decided to risk change, I fully expected that there would be objections from the older and more conservative members in the congregation. But my fears were groundless. The results were anything but what I expected. "I really enjoyed that sermon today. You set me to thinking. I never really heard the words of those songs before even though the radio is going in the shop all day," a young man remarked on leaving. Later a woman told me she had found herself several times dropping her work to give close attention to the words of a tune on the radio she had heard in church. It seemed that this Sunday sermon was going on long after Sunday was past.

### The Sermon

There are striking similarities between the prophets in the Bible and *some* of the song writers who have a message today:

1. *The great prophets were not paid by the religious community.* In most cases, they were not ordained by the organized religion. Amos, Hosea, Jeremiah, probably Isaiah, Joel, Micha, John the Baptist, and even Jesus and his disciples were all laymen and had no official permit to be prophets. They were actively opposed in most cases by the religious establishment. The false prophets who told the people what they wanted to hear were paid by the religious community.

2. *The prophets wrote largely in poetry.* It is possible that they even put their poetry to music and sang the message. The tones of their song would sound strange to our ears, but they used the popular medium of communication of their day.

3. *They even used demonstrations in the street to bring the message home.* Isaiah (chapter 20) declared that Israel should not put her trust in the strength of Egypt because Egypt would be destroyed and put to shame. To illustrate his message, Isaiah went through the streets naked for three years. Jesus' most effective teaching was done through public demonstrations (Mark 11:1-10, 15-19; 15:1-47).

4. *The central message of the greatest prophets is true in every age.*

God is the God of all mankind. His concern is not just with one nation. He demands an international love from his people. God wants justice for all men and he hates religion that allows injustice to exist. If the nation obeys God's law of love and justice, then the people will prosper, but the results of disobedience are slavery, destruction, and death for the nation.

The "Prophets with Guitars" who speak to this younger generation have a message that might be captured in the phrase, "Created to be fully human in a broken world."

The first song is by a famous young singer and song writer named Bob Dylan. *The Times They Are a Changin'* makes some very sharp criticisms of people who are tied to the past in an age when the old "order is rapidly fading." "Your old road is rapidly aging. Please get out of the new one if you can't lend a hand for the times they are a changin'." He also points out that it is the "writers and critics who prophesy through the pen." Some prophets of our day *are* to be found in the newspapers and magazines calling for moral behavior from government and business leaders and exposing corruption to public view. These are the prophets who are not paid by the religious establishment.

In *The Sounds of Silence* by Paul Simon we hear the echo of the ancient message of Isaiah:

*"For this people's heart has grown dull and their ears are heavy of hearing, and their eyes they have closed; lest they should perceive with their eyes, and hear with their ears, and understand with their heart, and turn for me to heal them"* Acts 28:27.

This song is about the breakdown in communication between large groups of people in our society. We are not really listening to one another as human beings. We are not trying to understand the deep longings and dreams of another's heart. We are not seeing people, but stereotypes: teen-agers, Jews, Negroes, conservatives, radicals. Young people and adults don't seem to speak the same language. Cultural and racial differences cut off depth communication. But in this new age there is a new urgency to break through the sound of silence. For silence is like a cancer that grows and eventually will destroy our nation and world.

*National Brotherhood Week* by Tom Lehrer is a satire and pokes delightful fun at many prejudices. Jesus and the prophets made use of satire.

In the struggle for freedom, songs have played an important part. Whenever men have a great cause for which they are ready to give their lives, they tend to express their ideal in singing.

It is striking to notice the decline of singing among our soldiers. During the First World War almost everyone was singing about the "war that was to end all war." "And we won't come back till it's over, over there." But since the Second World War the soldiers are not singing about a great cause for which they are fighting. They just want to come home.

But in the war for human rights thousands are singing. Pete Seeger tells about a delightful little song and dance which goes "I ain't scared of your jail cause I want my freedom now," and then he sings *We Shall Overcome*. This well-known song has been an inspiration to thousands because it does not mean that we shall crush our enemies, but that we shall overcome the walls of prejudice that separate us from our brothers. "We'll walk hand in hand some day" and "we shall live in peace. . . ."

*Where Have All the Flowers Gone?* is a song, also by Pete Seeger, about the folly of war that asks the question over and over again, "When will they ever learn?"

What are the results of violating the brotherhood of man? What if we do not overcome the walls of prejudice or learn to abolish war? The results are given in a little song by Campbell called *The Sun Is Burning*. He pictures a typical afternoon in a city with children at play and lovers in the park. Then without warning the power of the sun comes to earth. But this is a sun "shrouded in a mushroom cloud of death," and it comes "in a blinding flash of hellish heat and leaves a smear of ash." The result is a nightmare of human wreckage who "go groping on their knees and cry in pain, and the sun has disappeared." This sounds strangely like "the great and terrible day of the Lord" in 2 Peter 3:10 or Matthew 24:27.

The symbolism of *Blowin' in the Wind* has deep roots in the Bible. The "wind," of course, is the Spirit of God and the wind of change blowing through the world. "A man" refers to any human being, any son of man, who has been despised and rejected by men. The "white dove" is peace that cannot rest on earth until the cannons are forever banned.

In this song, Bob Dylan asks pointedly, "How many roads must a man walk down" before he can be accepted as a man? The answer is blowin' in the wind. God's Spirit is indeed blowing through the world. Unless we see the direction God is moving and move with Him we may discover the "winds of change" have become the whirlwinds of destruction.

# Note on "Hymns Ancient and Modern"

J. VINCENT HIGGINSON

*Hymns Ancient and Modern*, the title of the 1861 hymnbook, has been said to be one of the happiest and most fortunate titles ever suggested for a hymnbook. Fruitful it was in view of its latter success, both culturally and financially. Some doubt has been expressed, although it is generally conceded, that the title was suggested by William Henry Monk, the editor. Even though this be granted, was the title a spontaneous and an original thought that Monk somehow snatched from the blue?

Without detracting from the credit due to Monk, there are grounds to believe that the title was not a spontaneous thought. There are indications of such a title as far back as 1826. In that year, John Goss who was organist of St. Luke's, Chelsea, issued a small harmonized collection of church tunes. This was titled, *Parochial Harmony*, but with the subtitle, a collection of *Ancient and Modern Tunes*. This collection had a popular appeal for a seventh enlarged edition was published in 1837. In another publication, Goss came still closer to the title with his *Chants, Ancient and Modern*, 1841. This certainly has a plausible ring but it is too soon to draw conclusions for Monk who was born in 1823, would hardly be cognizant of the publication then although he may have known it in later years.

There is however, another set of circumstances that could have prompted the title for Monk. They came from an unlikely source, Robert Druitt. He was a London doctor of repute, who in his early years, 1839, published a book on surgery that became the *vade mecum* of the times and a text in medical classes. It reached an eleventh edition by 1878 and is said to have sold over 40,000 copies. Music was one of his special studies, but his name is long forgotten, and cannot be found in the usual music reference books. Like many others of the mid-1840's he was concerned with the poor state of congregational singing and church music at the time. In his effort to do something about it, he wrote two pamphlets concerning the current situation. Of the two, the more influential was the *Popular Tract on Church Music*, 1845, which stated the problems and offered a solution. On page fifty he writes, "It would be wished that some of the most influential of the clergy and laity would form a 'Central Association,' or *Society for the Promotion of Church Music*." The index gives a gist of the contents of the various pages of the pamphlet and well down the list we read, *Hymns Ancient and Modern*, p. 43!

In brief this was the impetus, possibly not the only one, which

launched the *Society for Promoting Church Music* launched in 1846. The *Parish Choir* (1846-1851) was the society's monthly periodical. The first issue has an item of interest besides its statement of the purpose of the society, given at length, and the first of its many articles on the subject of psalmody. We particularly refer to a review of a new work, *Services Ancient and Modern* by John Goss and James Turle. Druitt was for a time the secretary of the Society and Monk was a member.

The year 1849 brought a change for by this time the original board that had given the impetus had either died or moved out of the sphere of influence. Only two were left to carry on the editorial work. It was at this time that Monk was appointed musical editor. The society did an about face at the same time, and in a long article concerning the propriety of the use of hymns in the English Church, finally sided with the advocates of hymns. A number of hymn texts, seventy-four, appeared, followed in subsequent issues by tunes in various meters, and assigned a tune for each text in a special index. These tunes were edited by Monk and among them we find many that were selected by later hymn editors. Monk's arrangement of VICTORY, is among them but not as it is found in the 1861 version. By 1851 the last issue appeared and the editor sings the swan song of the society. It is a rather weak statement to the effect that the society had achieved the first phase of its purpose. While this is true, one can see that it conceals the little hope of continuing the society.

In any case we are not directly concerned with the details, since our purpose is to trace some antecedents of the title of the famed book of 1861. Here is sufficient reason to believe that Monk's suggested title was not the happy thought of the moment, but a term that was bandied around in print in Druitt's pamphlet and elsewhere some twenty years before it emblazoned the title page of *Hymns Ancient and Modern*, 1861, of which Monk was the musical editor.

# The Dictionary of American Hymnology Project

LEONARD ELLINWOOD

AS EARLY as 1938, conversations were initiated between The Hymn Society of Great Britain & Ireland and The Hymn Society of America pursuant to the revision of the famous *Dictionary of Hymnology* by John Julian. This monumental volume, the life work of an English clergyman, first appeared in 1891. It was revised and somewhat expanded in 1907, and subsequently reprinted in 1915, 1925, and 1957, but without further additions. Little could be accomplished on the revision until after World War II, when work was resumed in England under the editorship of the Rev. Leslie H. Bunn. An American committee was appointed under the chairmanship of the late Rev. Henry Wilder Foote to cooperate with Mr. Bunn in reviewing old material and preparing fresh essays on hymns from this side of the Atlantic.

From the start it was apparent that, while American hymns which had found acceptance in England would be included as in the original edition, the bulk of American usage could not be considered because of space limitations imposed by the publisher. This led, in 1953, to a serious discussion of the possibility of preparing and publishing an American counterpart to the Julian *Dictionary*. The English publisher and his editor both hastened to point out the advantages which publication of an American dictionary would afford their work, by freeing needed space to better cover their own national needs.

During the next two years, many meetings were held, many letters written, resulting in a decision by The Hymn Society of America to sponsor an *American Dictionary of Hymnology* and to undertake to find sufficient financial backing for its preparation and publication. With the single exception that, like the Julian *Dictionary*, it would concern itself with the texts of hymns to the exclusion of tunes, its scope was to be as all-inclusive as possible in covering the hymnody of North America and its missionary hymnody in Latin America. In 1955, Dr. Foote asked to be relieved of the committee-chairmanship because of his advanced age and declining health; the present writer then became the editor of the project.

In the intervening years, considerable files have been accumulated, thanks to the scholarly contributions of many individuals. They are organized as follows:

1. Separate essays on the history of the hymnody of various denominations in American church history, with an annotated

bibliography of their hymnals as well as a separate bibliography of all hymnals published in this country for general use.

2. Essays on particular movements in American hymnody: campmeeting hymns, gospel songs, Negro and white spirituals, metrical psalmody, the ethics of altering texts, editing hymnals.

3. Separate essays on individual hymns which have undergone considerable change between different hymnals.

4. Biographical sketches of each American and Canadian hymnwriter, with a listing by first-lines of each of their hymns.

5. Brief notes of all the foreign hymnwriters whose works are found in American hymnals, with references to other books where more extensive biographical material may be found.

There are still many gaps in the files on needed topics and there is a constant search for contributors who have special knowledge in the appropriate fields. Here is an area where countless opportunities exist for graduate school dissertations, with no danger of duplicated effort and with excellent opportunity for publication in the denominational presses as well in this *Dictionary*. For example: there is in the files at present partial information or completed essays on the hymnody of the following bodies only:

Advent Christian	Jewish
Assemblies of God	Lutheran
Baptist (general)	Mennonite
Brethren	Methodist
Christian & Missionary Alliance	Free Methodist
Christian Science	Moravian
Church of God (Cleveland, Tenn.)	Nazarene
Disciples of Christ	Reformed Episcopal
Congregational	Roman Catholic
Dutch Reformed	Schwenkfelder
Episcopal	Seventhday Adventist
Evangelical & Reformed	Spiritualist
Society of Friends	Unitarian
	Universalist

This is but a small portion of the religious bodies listed annually in the National Council of Churches' *Yearbook*. Each of the bodies there listed has been contacted, with varying results—more promises than essays. Unless an authoritative essay can be obtained on each one, the editors will eventually have to use whatever information may be found less directly.

Other essays needed, which are not listed in item two above, in-

clude: temperance hymns, abolitionist hymns, the hymnody of the Shakers, and various social movements as reflected in hymns.

A prospectus of the project, prepared in 1956, estimated that some 100 essays such as those listed above, 580 American and 500 foreign biographies would run to around 200,000 words or 200 pages in encyclopedic format, twice that number in regular book format. At the same time, it was estimated that indexing the approximately 3,000 hymnals which have been published in this country since the *Bay Psalm Book* of 1640 would generate 500,000 first lines, catchword titles, and refrains for a comprehensive index.

This comprehensive index of first lines, etc., will be perhaps the most valuable part of the work, in aiding people to locate obscure or faintly remembered hymns, in noting the hymns of long forgotten authors, and in the resultant complete bibliography of American hymnals. In 1960 The Hymn Society began to budget a few hundred dollars each year for supplies and for summer work by college students, augmenting the work of a few volunteers who have put in long hours typing index cards. These cards, incidentally, were designed for the project without cost to the Society by the International Business Machines Corporation, so that the final mass indexing may be done quickly and accurately by computers. The following is a sample card:

266-001		1940			
COLLECTION NO.		YEAR			
A mighty fortress is our God				Luther	
FIRST LINE: (30 SPACES)				LAST NAME (12 SPACES)	
REFRAIN: (30 SPACES)				M	
TITLE: (30 SPACES)				LAST INT (2ND INT) (3RD INT)	
Ein feste Burg ist unser Gott				Hedge	
ORIGINAL TEXT (30 SPACES)				LAST NAME (12 SPACES)	
COLLECTION YEAR FIRST LINE/REFRAIN/TITLE/ORIGINAL TEXT				AUTHOR/TRANSLATOR INITIALS	
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80				LAST NAME (12 SPACES)	
184 404987				F H	

As reported in the last issue of THE HYMN, the project's files currently contain 288,000 such first-line cards from 1,660 hymnals—all of which have been code-numbered like the above, where 266 shows that it is in an Episcopal hymnal, 001 the first Episcopal hymnal indexed in the project, and 1940 the date of the hymnal, in this case *The Hymnal 1940*. The cards have all been arranged alphabetically for current searching. Eventually they will be cross-indexed by the computers under authors, translators, titles, and refrains. Up to the present time, this indexing has, with but a few exceptions, been concentrated in Washington, D.C., where the holdings in copyrighted hymnals at the

Library of Congress have provided the largest single collection available and where the Stebbins and Douglas Collections at Washington Cathedral have also been indexed. In a short time, however, the indexing operations will have to move to other collections of hymnals at New York City, New Haven, Hartford, Worcester, Princeton, Pittsburgh, and other centers. Each of these collections must be searched for hymnals not yet indexed. Such moves will pose additional problems of personnel and finance. In each new center the project will need the assistance of a dedicated volunteer who will be able to devote a number of hours each week for the time necessary to check accurately the hymnals of each collection against the control files of the project and to supervise the indexing of those hymnals not yet done.

This is an enormous project, one which evidences great foresight and courage upon the part of The Hymn Society of America. Its costs in volunteer time and in paid clerical help have from the start exceeded the limited potential of the Society, but not of its ambitions. With adequate support, it can be completed during the next decade. Original estimates were that the indexing would cost \$60,000. Our progress in recent summers indicates that most of it can be completed at half that figure, but there remains the cost of editorial work and of preparing the material for the printer.

Publication, once the compilation and editing of the material is completed, will by contrast present little or no problem. A number of publishers have expressed a strong interest in bringing out the completed work since it will be a standard reference book with a wide sale for many years to come.

### Two New Officers

The Hymn Society of America has two new officers as of December 1967.

Dr. Ralph Mortensen, a Lutheran minister and long associated with missionary administration in China, has been elected by its Executive Committee as Treasurer in succession to Miss Edith Holden, deceased. Dr. Mortensen went to China in 1918 upon graduation from Hartford Theological Seminary, and served as Field Secretary of the American Bible Society for China until the communist takeover. Following imprisonment and repatriation from China, he became General Secretary of the International Red Cross for Central China.

Dr. T. Charles Lee, organist and choir director of Brick Presbyterian Church, New York City, is the new Secretary of the Society and of its Executive Committee. He succeeds Mrs. Blanche K. Thomas, who resigned after many years of faithful service for health reasons. Dr. Lee is a graduate of Oberlin and of Union Theological Seminary and studied music under important organists in Europe and the U.S.A.

# T. Tertius Noble — Church Musician

HOWARD D. McKINNEY

It seems perfectly natural that the traditions of English church music should have had an important influence upon the music used in American churches, particularly that which developed in the Episcopal churches of the larger cities.

A number of men stand out in this transference of the best English cathedral traditions to the musical usages of the churches of this country. These include such names as Henry Stephen Cutler, of Boston, who organized the first surpliced choir of men and boys in America; the Englishman, Arthur Henry Messiter, whose choir of men and boys at Trinity Church, New York City, with its extensive repertoire of services and anthems, served as a model for the entire country for over thirty years; and, above all, that of Thomas Tertius Noble, the experienced English cathedral organist, who was brought to St. Thomas' Church in New York in 1913, and served there for almost thirty years.

Born in Bath, England a hundred years ago, May 5th, 1867, the young T. Tertius, as he soon became known, made his first musical appearance there at the age of eleven. At fourteen he went to the ancient Roman-walled city of Colchester, fifty miles north east of London, where he received his general education and served as the organist of All Saints Church. He then won a scholarship to the Royal College of Music, where he studied under some of the best teachers of this recently re-organized (1882) national training school: Sir Walter Parratt, one-time organist of Magdalen College, Oxford, and St. George's Chapel, Windsor; Sir Frederick Bridge, organist of Westminster Abbey for over forty years; and Sir Charles Stanford, one of the most distinguished musicians of the era, who had lived and studied in Germany, was a friend of Brahms, and who held the two important positions of Professor of Composition and Orchestral Playing at the Royal College and Professor of Music at Cambridge. He numbered the most important of his young contemporaries among his students.

All of these men had a strong influence upon the young Tertius Noble and from them he received not only a thorough technical training but also the kind of emotional inspiration which became so characteristic of his music. From 1890 to 1892 he was Stanford's assistant at Cambridge, and I have often heard him describe the thrilling experience of listening to Stanford play the organ accompaniments for the unisonal hymn singing at Trinity College Chapel, an experience which bore rich fruit in the extraordinary free hymn accompaniments later used by Noble at St. Thomas'.

These were the great days of Rheinberger's reputation, when pupils flocked to him at Munich from all over the world; as a student I remember Dr. Noble's account of the excitement that was felt at that time as each new Rheinberger Organ Sonata was published and played throughout Europe. From 1892 to 1898 Noble served as organist of Ely Cathedral, one of the largest, most imposing and most varied of all the English cathedrals and the inheritor of an important musical tradition that included such names as Christopher Tye, Robert White and John Farrant. From Ely he went on to York Minster, the seat of the archbishop who bears the title of Primate of England. In many ways it is the grandest and most impressive of all English cathedrals. Here the cathedral organist found a wider field for the exercise of his musical talent: he founded and directed an entirely new symphony orchestra, he directed the local Musical Society and produced a number of important concerts; he directed the ancient and famous York Pageant; and he revived the local Musical Festival after a lapse of 75 years.

From Old York he came to New York in 1913, when he succeeded Will C. MacFarlane as organist of the newly constructed St. Thomas Church, designed by Ralph Adams Cram, and destined to become one of the finest neo-Gothic churches in the world. Here he had the opportunity to develop a fine boy choir in the best cathedral tradition (he was provided with a new choir school for this purpose in 1919), as well as to show his virtuosity as an organist on the magnificent instrument that Ernest Skinner built for him after his own specifications and according to his own tonal standards. These years at St. Thomas' were busy ones; no transplanted Englishman was ever happier in his work, or achieved more significant results in the musical life of his adopted country. In addition to his church work, which was most demanding in that it involved the constant preparation of important musical programs for all the church services, he did a considerable amount of teaching (some of the most important figures in the church music life of today were his pupils), was a member of the Joint Commission on the Hymnal of 1916 (Protestant Episcopal) and the Joint Commission on Church Music until 1943. He served as president of the Hymn Society of America for three years (1945-47). These post-war years were the era of the Societys' greatest growth in membership.

Through all these varied activities he endeared himself to a wide public and at his retirement from St. Thomas' Church at the age of 75, he became *honoris causa* the dean emeritus of American organists and choirmasters, the best known and most beloved figure in all American church music. He was given honorary degrees by Columbia University and Trinity College, and in 1932 the Archbishop of Canterbury con-

ferred upon him the Lambeth Doctor of Music degree. That same year a memorial window was unveiled at St. Thomas' Church commemorating his fifty years service as a church musician.

His last years, until his death in 1953, were spent at Rockport, Massachusetts, where he had a beautiful house and English garden perched on a high cliff just outside the town. On Feb. 26th, 1947 he gave a final organ recital of his work. He still played a great deal for his own pleasure, with seemingly little impairment of his marvelously fluent technique, sometimes using the magnificent organ which John Hays Hammond had assembled in his enormous "Castle," near Rockport, and sometimes playing the small organ in the local Episcopal church, which he had helped design and build.

Among the best known of his many anthems, services and organ works were his *Fierce was the Wild Billow* and *Souls of the Righteous*, both published when he was still at York Minster. Although he wrote a number of Chorale Preludes for the organ, these have never become very well known, due partly to the fact that he chose as themes hymns that were not often used in this country. Probably his most lasting contribution has been the two collections of Free Organ Accompaniments written to some of the tunes in the Episcopal Hymnal; these have become standard the country over and are widely used today in churches of all denominations. The best known of the hymn tunes which Dr. Noble wrote are *Ely Cathedral*, written for a diocesan festival in 1895, *Mau-burn*, *Ora labora*, and the arrangements *In Babilone* and *Watchman, Tell Us of the Night*, all written for the Episcopal Hymnal of 1918 and first appearing in that volume.

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### Errata

A letter from the Methodist Publishing House gives the information that our designation of Dr. Austin C. Lovelace as "musical editor" of the 1966 *Methodist Hymnal* (page 116, October '67) is incorrect. He was chairman of the "Sub-Committee on Hymn Tunes." Strictly speaking there was no designation "musical editor."


The address of the Rev. Albert F. Bayly is "The Manse, Town Street, Theated, Dunmow, Essex, England"—and orders for his "Again I Say Rejoice" should be addressed to him there. (page 122, October '67). The first line of the hymn quoted should read: "Lord, whose love in *humble* service."

# God of Earth and Planets

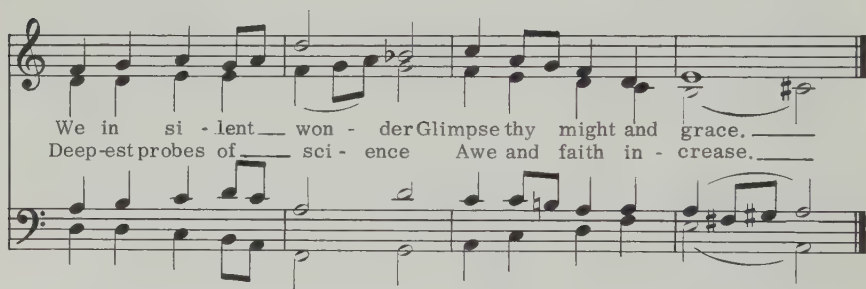
6. 6. 6. 5.  
Whitehills

WM. W. REID

CYR DE BRANT



1. God of Earth and plan - ets Rang - ing out - er space; —  
2. God of worlds and a - toms, Each a mas - ter - piece; —



We in si - lent — won - der Glimpse thy might and grace. —  
Deep - est probes of — sci - ence Awe and faith in - crease. —

3. God of flow'r and ocean-  
Fragrance beauty and power  
Of Thy love and beauty  
Share we every hour.

4. God of home and family,  
God our parents know;  
In Thy love and knowledge  
We would live and grow.

5. God who sent us Jesus-  
Master, Friend and Guide;  
We would call Thee Father,  
In Thy care abide.

## Choral Review

by EDWARD JOHE

## THREE CANTATAS

1. *Three Lovely Things There Be*. Soprano, Bass, Two Violins and Continuo. Buxtehude. Edited by James Boeringer. Concordia. #97-9361. \$4.00.

This is great, lovely, expressive music. Thirty-one pages of Christian joy in both voice and instrumental parts. An adagio Sonatina in  $\frac{3}{4}$  leads into movement two, a sprightly Duo that moves somewhat antiphonally between voices and strings. The third movement is an Air for soprano (a flute-like one that can articulate dotted rhythms). The final section, for the complete ensemble requires an austere articulate rhythmic technique.

The three lovely things that gratify both the Lord and all his people are:

Sing ye Excellently  
Sing ye with gladness  
Sing ye the story that banishes all  
sadness, Sing of the Father's  
long-suffering love.

This is warm, simple music and some thought given to an understanding of the musical style will bring rich rewards.

2. *He Lives*. (Easter Aria for Soprano or Tenor). Violin, viola, cello and organ. Buxtehude. Edited by James Boeringer. Concordia. #97-9360. \$1.50.

The editor has set this jubilant music (originally a wedding text) to an Easter text. It is four pages. The voice and the string parts are an integrated structural unit, rhyth-

mically and melodically. Truly joyful music.

3. *The Seven Words of Christ*. (Two violins, viola, cello). Soprano, Alto, Tenor and Bass, Choir and Strings. Donald Busarow. Concordia. #97-4744. 85¢.

This twenty-four page cantata is based upon the chorale "Da Jesu an dem Kreuzes Stamm."

The music is easy but not uninteresting. While one could use only the organ, the strings are an integral part of the musical development of the words.

The first four words are introduced with solo voices in free rhythm, the others in a duet, trio and quartet.

It is the kind of cantata that will bring fine results with honest effort without having musical discouragement in the process. It is a fine addition to the choral-instrumental cantata literature of the Church.

*Sacred Songs*. A Guide to Repertory. Katherine Siebel. H. W. Gray.

I will offer that familiar bit of advice one reads on occasion at the end of a review especially when the reviewer is excited—Every church musician should have this *Guide* in his library.

If there are other such guides as this, I'm not sure they are as complete in their scope or in information as this one.

First, it should be noted that the materials catalogued in the *Guide* are the very best. While the guide probably does not have everything known in the way of titles, it does represent quality.

Briefly it lists songs for various

voice ranges, solo voice combinations, Duets, Trios, Quartets, Quintets and collections.

Part II is a list of songs for specific events in the church year—eleven seasons represented, and such services as weddings, communion, evening and memorial.

Solo cantatas and Songs for Religious Programs (as distinct from services) are listed. The guide opens with the author's description of "What is a good Sacred Solo?"

*Two Prayers of Kierkegaard.* A. W. Binder. McLaughlin & Reily Co. #2689. 75¢.

The voice sings a chant-like melody written in varied metres and sung freely. A chordal, sustained accompaniment reflects the modal character of the piece. The text titles are:

Thou Hast Loved Us First  
Thy Loving Care

It is published for High, Medium and Low Voice.

Choir and Instruments

*All Praise to Thee, Eternal God.* Soprano, Alto, Tenor and Bass. Two Trumpet score. Ancient Melody, arranged by Gerhard Krapf. #11-9074.  
Organ Prelude Score. #11-9075. 75¢.

The combination of these settings has varied possibilities within a worship service or Festival program. The choir setting includes five stanzas being easy but interesting treatment in fine contrast. The trumpets add a joyous sound.

The organ prelude is contemporary sounding, not difficult. Three pages.

## ANTHEMS

*O May Thy Church Build Bridges.* James Boeringer. H. W. Gray. #2961. \$.25.

A Soprano, Alto, Tenor and Bass hymn anthem on the original hymn tune "Herford" on a text by Elizabeth P. Moss from Twelve New World Order Hymns.

The music is an easy, direct proclamation of the text.

*Gloria Deo.* Collection of Soprano, Alto and Bass Anthems. David Johnson. Augsburg. \$1.75.

This collection contains excellent music and texts and the settings for soprano, alto and bass voices is musically attractive. It includes music for the major festivals and seasons of the church year. Four of the settings include an optional trumpet part. Many of the hymn tunes used are found in most of the major hymnals.

A fine collection for youth, summer or small adult choirs.

*In Praise of Mary's Son.* Marguerite Havey. H. W. Gray. #2958.

This is one of those "gems" that appear in reviewers mail. It is an easy Soprano, Alto, Tenor and Bass setting of a carol from the Cowley Carol Book. All of it is achieved with deft use of descending scales, antiphonal echos, and free rhythms.

*Scenes from Childhood of Christ.* Hector Berlioz. H. W. Gray. \$.90.

This will be welcomed by many directors who are interested in the oratorio but whose musical forces are not quite up to its demands.

This abridged publication contains two scenes and the Epilogue:

- I The Stable at Bethlehem—Duet for Soprano and Baritone
- II The Shepherds' Farewell—Soprano, Alto, Tenor and Bass
- III Epilogue—Solo and Soprano, Alto, Tenor, Baritone and Bass

#### Anthem With Instruments

*Ah, Holy Jesus.* J. Cruger, arranged by Carolyn Jennings. Soprano, Alto and cello. Augsburg. #302. \$.25.

The arranger has added a fine Alto part and a kind of Bass ostinata for cello to this great hymn-tune. It all adds up to a very musical arrangement.

#### Organ Review

by EDWARD JOHE

*Variations On Five Plainsong Hymn Tunes.* George Brandon. Augsburg. \$1.50.

I suppose in any guise we always associate "Church" whenever we are within hearing distance of plain-song melodies. These hymn tunes are five of the "popular" ones. They are for manuals only and require a minimum of organ tone color. They are definitely service music and an imaginative service player could find the "right" places for their use in a service.

*Suite for Organ.* George P. Telemann, arranged by S. Drummond Wolff. Concordia. \$1.50.

Its fifteen pages represent seven movements from Telemann's *Helden Musik* (Hero music) arranged by Wolff in a Suite.

Some registration is *suggested*. Suitable for either service or recital playing.

*Seven Folk Tune Sketches.* Dale Wood. H. W. Gray. \$2.75.

Besides their being well-composed, the other contribution this set of sketches makes to the church organist library is, the tunes are for the most part reasonably new and are growing in use by choirs and congregations. The tunes are: Land O' Rest: Celestia (Danish): King's Lynn: Nyland (Finnish): Irish: Sandel (Swedish) AR Hyd Y Nos (Welsh).

All are easy, well-constructed, using the usual harmonic structure that finds immediate acceptance but which is not trite nor spineless. They would add to peoples' "well-being" when they go to church to find some measure of spiritual strength.

*Twelve Hymn Preludes and Improvisations.* Max Sinzheimer. Concordia. #97-4769. \$2.50.

Like the above, this too is a good contribution to some tunes which are gaining wider use in worship as well as some that are already favorites. Of the latter, there are, Truro, Salzburg, Wareham. Of the former, the set includes Down Ampney, St. Dunstan's, Christe Sanctorum, Gute Baume Bringers and others.

The music is easy, written in short, (two pages each) trio style. The music lends itself to various registrations, although suggestions are printed on each.

Besides being useful as preludes or in conjunction with anthems or congregational singing of the tune, these would be excellent for student use as trio studies and as a start in hymn tune improvisation.

*Passacaglia On "Lobe Den Herrn."*

Graham George. H. W. Gray.

\$1.75.

This tune certainly captivates everyone in church—singers, congregations, organists and composers.

This setting is a big one, requiring both a good organ and organist. It is thirteen pages. The sounds in each variation of this setting are *new*, that is, keys and scales are ever changing. It is Germanic rather than French in tonal structure. The serious student of organ playing and the great recitalist of the day would find much in this piece of their liking.

*Six Hymn Tune Preludes.* Philip

Gehring. Concordia. #97-4768.

\$1.50.

The tunes used are:

Innocents' Tallis' Canon: Lancashire: Down Ampney: Slane: Malabar. Each is two pages of concise and direct treatment of the tune phrases with touches of polyphony and harmony intertwined.

Registration is simple and suggested by the composer.

Besides being fine service material, the set would serve students needs in handling contrapuntal lines and quicken their imagination in the playing of hymns and hymn improvisation.

*Out of the Depths Have I Cried*

*Unto Thee.* Evan Copley. H. W.

Gray. #924. \$90.

Using a brief accompaniment figure continuously in manuals and pedal, the chorale tune is "soloed" phrase by phrase. The prelude is one stanza long and while it isn't an attempt to be different from other

classic settings of this chorale, it is very expressive music.

*The Parish Organist.* Volume Eleven and Twelve. Edited by William Mudde. Concordia. \$3.00 each volume.

The composers in these volumes represent a "Who's Who" of contemporary composers most of whom are well-known through their choral and instrumental compositions—Such names as Manz, Canning, Hillert, D. Johnson, Krapf, Bouman, Rottlig, Diercks, Koch etc.

The tunes in each volume are to be found in almost every major hymnal, including the Methodist Hymnal 1966. All of the tunes in Volume Eleven are contained in *The Hymnal* (1940) of the Protestant Episcopal Church.

These volumes like their predecessors are qualitative publications musically and otherwise. They contain their usual well-ordered indexes.

### Organ Ensemble

*Awake, Thou Wintry Earth.* J. S.

Bach, arranged by Roberta Bitgood. Two Trumpets: Two Trombones: Organ. H. W. Gray. \$2.00.

Overture from the Christmas Cantata #142, Unto Us a Child is Born.

These are additions to the publishers growing list of arrangements of movements from Bach Cantatas and/or instrumental pieces. All are printed in clear format and are fine additions to a church ensemble literature which is becoming an important facet of corporate worship in American Churches.

## Book Reviews

*Melody in Your Heart*, by Edgar Newgass. Published by A. E. Callam, Bushey Heath, Hertfordshire, England, 1964: 67 pages, \$2.

Those of us who use church hymnals every Sunday too seldom stop to consider the centuries-long labors of known and unknown hymn writers and composers whose productions have been sifted and re-sifted decade after decade by church musicians and editors to give us our current volumes. Behind practically every poem and every tune there is interesting and informative history scarcely ever thought of or mentioned. The hymnal is a book of blood, sweat, tears—as well as inspiration and smiles. Canon Julian's *Dictionary of Hymnology* at the end of the last century is a multi-volumed story of some of the making and the using of the major hymns to that date; and it indicates how vast is the field that *could* be written for the enlightenment and inspiration of church members and hymn singers.

Now one of England's leading hymnologists has prepared a 58-page monograph (plus index) attempting to give a rapid panoramic picture of the highlights in the development of the *poetry of the hymns* from the early days of the Christian church to recent decades in both England and America. For this reviewer, it puts the long history into comprehensible perspective. The author begins with the hymns of antiquity (as noted in the Old and New Testaments), through the hymns and tunes of the Eastern and Western churches, and then to Celtic and Anglo-Saxon expressions, and the

Latin hymns of the Middle Ages. From this period we may follow the development to our own day: Luther's hymns; Coverdale's Psalms; Psalms of Maret; the Genevan Psalter; Sternhold and Hopkins; Tate and Brady; and then Watts, Doddridge, and the Wesleys; Newton and Cowper; Montgomery and Heber—and from there through various "movements" to Robert Bridges, and America's contribution.

In an introduction to *Melody in Your Heart*, Dr. Eric Routley notes: "Good and well-informed singing is in these latter days as it was in those primitive times a spiritual tonic. The singing of hymns can always be pleasant to those who are musical; but so many of us sing without any knowledge of the background, history and authorship of what we sing that we miss much of what the hymns have to give us.

"Mr. Newgass here provides a very short and handy synopsis of a long and complicated story. It is to be warmly commended for the help it will surely give to many who will read it and who thereby find their hymn singing much more profitable and edifying.

"It is not less useful and edifying to know something about the composers of our well-known hymn tunes. Here, again, we often sing without understanding. But the treasury of hymn tunes now contains music of such diverse styles, and of such different mood, as to be, if one looks at it carefully, a veritable epitome of musical history. More of the great musicians than of the great poets have contributed to hymnody. . . ."

